

# CHARLIE BYRD

JAZZ 'N' SAMBA FOR GUITAR

THE MUSIC OF ANTONIO  
CARLOS JOBIM

NEW ENLARGED EDITION



TRO



# CHARLIE BYRD

## JAZZ 'N' SAMBA FOR GUITAR

### THE MUSIC OF ANTONIO CARLOS JOBIM

NEW ENLARGED EDITION

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## INTERPRETATION OF THE BOSSA NOVA

The bossa nova should almost play itself. There is no feeling of "push" as in a jazz piece. Just ride along easily with everything rather understated -- much more subtle than, say, the mambo or cha-cha-cha.

The melody must be given prime consideration. Not only must the melody be played louder than its surrounding notes, but it must also be phrased with a certain amount of freedom. Much of the beauty and excitement of the bossa nova lies in the contrast between the melody, phrased rather freely, and the rhythm section which is rather tight sounding and very even. This is well illustrated by the music of Villa-Lobos. This greatest of Brazilian composers wrote many highly rhythmic pieces for the guitar, but did not hesitate to employ ritards, rallentandos, accelerandos and other breaks in tempo in order to enhance the melody.

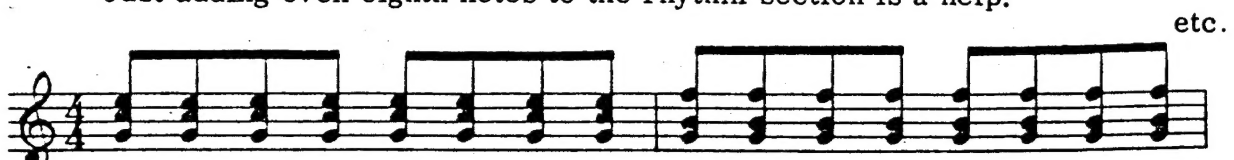
## HOW TO PRACTICE THESE ARRANGEMENTS

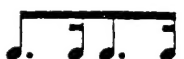
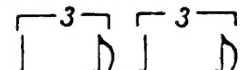
Some of the arrangements in this folio will be a challenge for the average player. I would like to suggest a method of practice that may be helpful. Use a metronome or other method of keeping a slow, steady tempo. Keep the eighth note in mind as the basic rhythmic unit, not the quarter note. Practice very slowly until you have the co-ordination of the various parts under the hand as well as in your ear. Only then should you attempt to bring the piece up to proper tempo.

## PLAYING RHYTHM GUITAR IN THE BOSSA NOVA

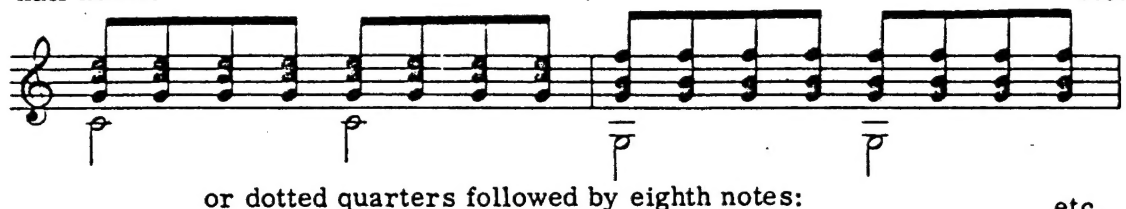
I think a few words might be appropriate here on the subject of playing rhythm guitar in the bossa nova. For example, when backing up a vocalist or soloist:


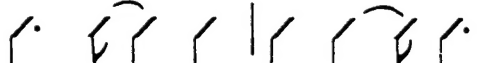
Just adding even eighth notes to the rhythm section is a help:



Editor's note: In the bossa nova, and other Latin American music as well, the eighth note is interpreted as it is in classical music, that is, exactly evenly. Note the difference between this and the jazz interpretation which makes eighth notes sound more like  or 

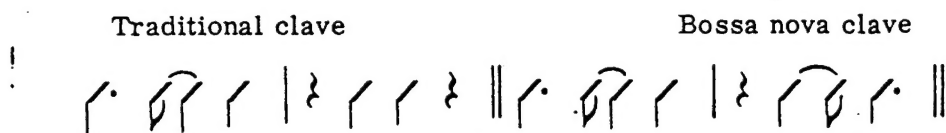
To the basic eighth note pattern may be added bass notes. These may be half notes:



The underlying accentuation of the bossa nova is derived from the old Spanish rhythm:  $\frac{4}{4}$   In the most typical bossa nova beat, this rhythm is combined with its mirror image: 

Editor's note: Except for the 1st quarter note of the 2nd bar, this corresponds exactly to the clave beat as used in the bossa nova. Anyone interested in the construction of Latin music should realize that the clave beat is its whole foundation: rhythmic, melodic and harmonic.


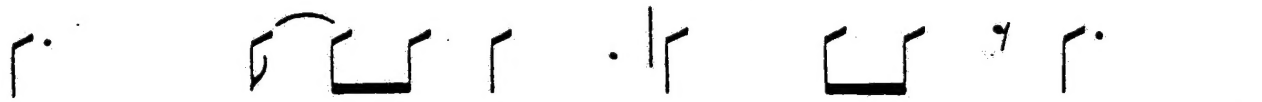


Compare the traditional clave beat (used in the cha-cha-cha, bolero, beguine, etc.) with the bossa nova clave.



Notice especially the subtle shift in accent in the second bar.

Although it is impossible to give exact rules for rhythm playing, a hint may be in order here. If the drummer is playing even eighth notes, the guitarist should play with a great deal of freedom. But if the drummer is accenting, the guitarist should try to avoid conflicting too much with these accents. That is, he must play "in clave." A comparison between the rhythmic figures on page 4 and the bossa nova clave beat will show you what this means.

## SOME TYPICAL BOSSA NOVA RHYTHM PATTERNS

- 1) 
- 2) 
- 3) 
- 4) 

### IMPORTANT

The chord diagrams which are found with each arrangement are meant as an aid to players whose sight reading is not all it should be. They should not be used for the rhythm guitar part.

# DESAFINADO

English Lyric by  
JON HENDRICKS and  
JESSIE CAVANAUGH

(Slightly Out Of Tune)

Original text by  
NEWTON MENDONCA  
Music by  
ANTONIO CARLOS JOBIM

Bossa nova tempo

The musical score for "Desafinado" is written for guitar. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Bossa nova tempo". The score is divided into six systems of music. Each system contains a single melodic line with various chords and fret positions indicated. The chords and fret positions are as follows:

- System 1: *mf* I, IV, C7#9 (4 fr.)
- System 2: I, G7b5 (4 fr.)
- System 3: *mf* Gm (3 fr.), Cdim (8 fr.), D7b9 (4 fr.)
- System 4: V, C#dim7 (6 fr.), A7b5 (4 fr.), Dmaj7 (5 fr.), D7b9 (4 fr.)
- System 5: G7b9, Bbm (6 fr.), F#7
- System 6: VI, II, II

The score concludes with a *pp* (pianissimo) marking.

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mf  
Gm11  
C#dim7 .



8fr.




6fr.

E<sup>b</sup>g Fg


II I

F#m11




7fr.

IV  
Cmaj7  
C#dim7  
II  
Gm11 II  
I



3fr.



3fr.



3fr.

Gm  
D7<sup>+5</sup><sub>9</sub>  
G7  
C7b9



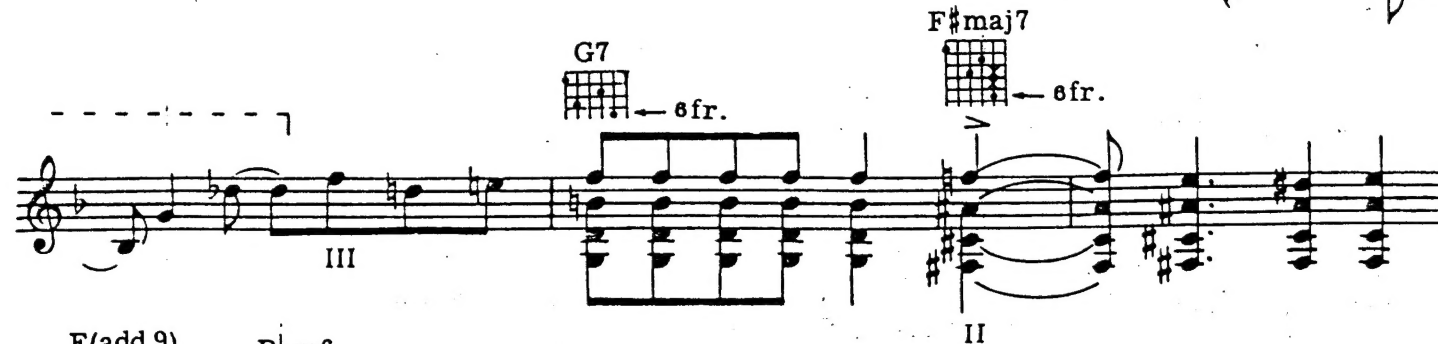
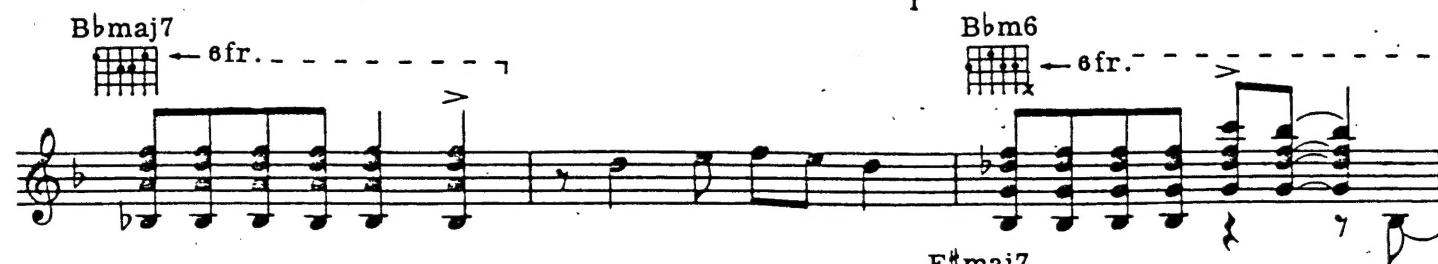
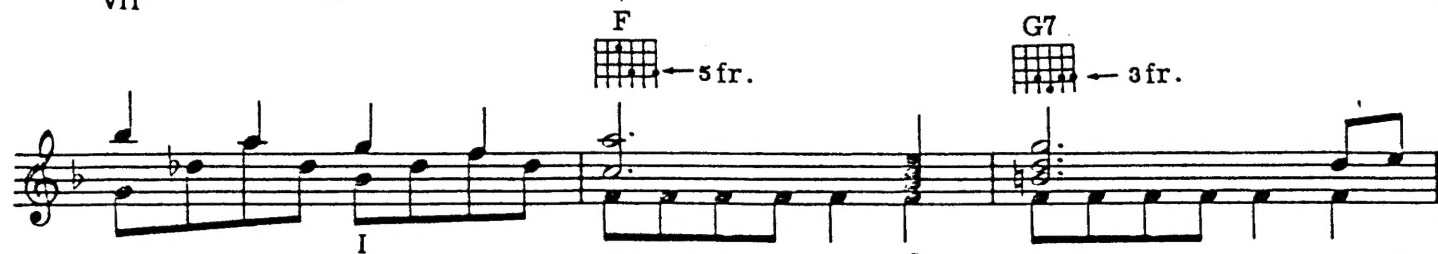
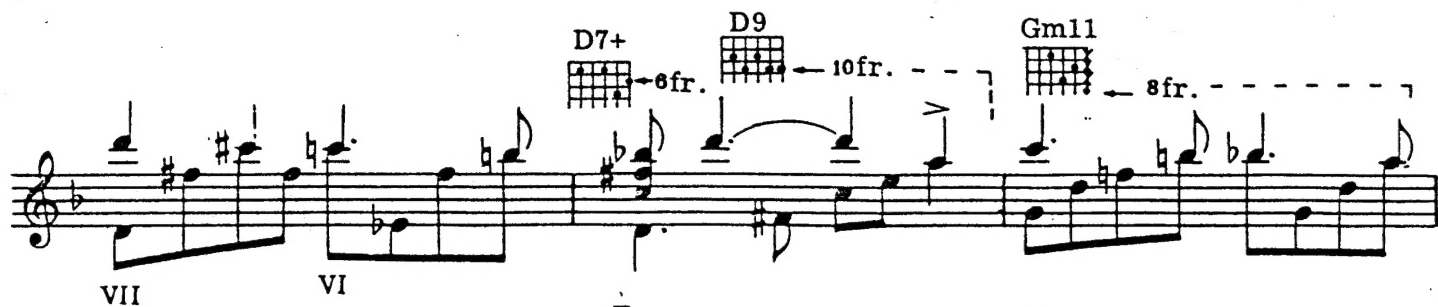
6fr.



6fr.




VII





English Lyric by  
NORMAN GIMBEL

# JAZZ 'N' SAMBA

(Sò Danço Samba)

from the film "COPACABANA PALACE"

Original Text and Music by  
ANTONIO CARLOS JOBIM and  
VINICIUS DE MORAES

Tune lowest string to D.

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes various guitar-specific notations such as chord diagrams, fret numbers, and fingerings. The score is divided into several measures, each with its own set of guitar instructions.

**Chord Diagrams and Fret Positions:**

- Em7:** Diagram shown at the beginning of the first measure.
- A13b9:** Diagram shown at the beginning of the second measure, with a note indicating "2 fr." (2 frets).
- D6:** Diagram shown at the beginning of the third measure.
- E9:** Diagram shown at the beginning of the fourth measure.
- Em7 (Abass):** Diagram shown at the beginning of the fifth measure.
- G7:** Diagram shown at the beginning of the sixth measure, with a note indicating "4 fr." (4 frets).
- Am7:** Diagram shown at the beginning of the seventh measure, with a note indicating "5 fr." (5 frets).
- D7:** Diagram shown at the beginning of the eighth measure, with a note indicating "7 fr." (7 frets).
- G6:** Diagram shown at the beginning of the ninth measure, with a note indicating "5 fr." (5 frets).
- Bm7:** Diagram shown at the beginning of the tenth measure, with a note indicating "7 fr." (7 frets).
- E7:** Diagram shown at the beginning of the eleventh measure, with a note indicating "7 fr." (7 frets).
- A7:** Diagram shown at the beginning of the twelfth measure.
- D6:** Diagram shown at the beginning of the thirteenth measure.
- G7:** Diagram shown at the beginning of the fourteenth measure.
- Em7 (Abass):** Diagram shown at the beginning of the fifteenth measure.
- D6:** Diagram shown at the beginning of the sixteenth measure.

**Fingering and Performance Instructions:**

- Measures 4 and 5 contain triplets of eighth notes.
- Measure 10 contains a triplet of eighth notes.
- Measure 11 contains a triplet of eighth notes.
- Measure 12 contains a triplet of eighth notes.
- Measure 13 contains a triplet of eighth notes.
- Measure 14 contains a triplet of eighth notes.
- Measure 15 contains a triplet of eighth notes.
- Measure 16 contains a triplet of eighth notes.

(Fingering as before)

(D6) E9 7fr. 7fr.

First staff of music. It begins with a (D6) chord at the 4th fret, followed by a melodic line. An E9 chord is shown at the 2nd fret. Two fretboard diagrams for 7-fret positions are shown at the end of the staff.

Em7 8fr. Dmaj7 2fr. G7 3fr.

Second staff of music. It features an Em7 chord at the 8th fret, followed by a melodic line. A Dmaj7 chord is shown at the 2nd fret, and a G7 chord is shown at the 3rd fret. The staff ends with a melodic line.

Dmaj7 2fr. G7 5fr. E9 7fr.

Third staff of music. It features a Dmaj7 chord at the 2nd fret, followed by a melodic line. A G7 chord is shown at the 5th fret, and an E9 chord is shown at the 7th fret. The staff ends with a melodic line.

Em7 7fr. Open D6 (Same fingering till end)

Fourth staff of music. It features an Em7 chord at the 7th fret, followed by a melodic line. An 'Open' string is indicated. A D6 chord is shown at the end of the staff, with a note indicating '(Same fingering till end)'. The staff ends with a melodic line.

Am7 D7 G6

Fifth staff of music. It features an Am7 chord, followed by a melodic line. A D7 chord is shown at the 2nd fret, and a G6 chord is shown at the 3rd fret. The staff ends with a melodic line.

Bm7 E7 A7

Sixth staff of music. It features a Bm7 chord, followed by a melodic line. An E7 chord is shown at the 2nd fret, and an A7 chord is shown at the 3rd fret. The staff ends with a melodic line.

D6 G7 E9 3 3

Seventh staff of music. It features a D6 chord, followed by a melodic line. A G7 chord is shown at the 2nd fret, and an E9 chord is shown at the 3rd fret. The staff ends with a melodic line.

Em7 (Abass) D6

Eighth staff of music. It features an Em7 (Abass) chord, followed by a melodic line. A D6 chord is shown at the end of the staff. The staff ends with a melodic line.

# IT WAS NIGHT

(Foi A Noite)  
Samba-Cancao

English Lyric by  
GENE LEES

Original Text and Music by  
ANTONIO CARLOS JOBIM and  
NEWTON MENDONCA

The musical score is written on five staves in treble clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staff at specific intervals: G7, C, Am, Dm (b5), G7, C, Bm7b5, E7, Am, G7, E7b9, Am, Dm (b5), G7, C, Dm (+5), G7, C7, Dm (b5), G7, C, F, Fm, C, Am, Dm, G7, C. Fingering numbers (1, 2, 3, 4) are indicated below the notes. Trills are marked with 'fr.' and '3 fr.'. A guitar-style diagram for the C7 chord is shown with '8 fr.' and '3 fr.' markings. The score concludes with a double bar line and a repeat sign.

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Sheet music for guitar, featuring ten staves of music. The notation includes chords, fret numbers, and fingerings.

**Staff 1:** Dm7 (1 fr.), G7 (000), C, Dm7 (8 fr.), Dm (3 fr.).

**Staff 2:** C+ (4 fr.), Am (3), C7 (8 fr.), Dm7 (8 fr.), Dm (3 fr.).

**Staff 3:** (Bb), G7 (0), Cmaj7, F#°7 (5 fr.), C9 (10 fr.).

**Staff 4:** F (3), F#°7 (5 fr.), C (5 fr.), A7 (5 fr.), C (8 fr.).

**Staff 5:** Dm7 (8 fr.), G7 (5 fr.), Em7b5 (000), A7 (000).

**Staff 6:** Dm7 (3 fr.), G7 (3 fr.), Cmaj7 (5 fr.), C6, Cmaj7, C#m7b5 (4 fr.).

**Staff 7:** Dm7 (8 fr.), G7 (8 fr.), C (8 fr.), C13 (5 fr.), C9.

**Staff 8:** F (5 fr.), C (5 fr.), A7 (5 fr.).

**Staff 9:** Dm7, G7, C, Dm7 (3 fr.).



# DON'T EVER GO AWAY

(Por Causa De Você)

Samba-Cancao

English lyric by RAY GILBERT

Original text by DOLORES DURAN  
Music by ANTONIO CARLOS JOBIM

The musical score is written for guitar, featuring a series of chords and fret positions across ten staves. The chords and fret positions are as follows:

- Staff 1: Cmaj7 (7 fr.), Dm7 (5 fr.), Fm6 (4 fr. G7), Barre III (3 fr.), (b9) (4 fr.).
- Staff 2: C (5 fr.), C+ (5 fr.), Am (5 fr.), Dm7 (1 fr.).
- Staff 3: Dm (1 fr.), Bb (1 fr.), G7 (5 fr.), C (5 fr.), C9 (3 fr.).
- Staff 4: F (5 fr.), F#07 (5 fr.), C (8 fr.), A7 (8 fr.).
- Staff 5: Dm7 (6 fr.), G7 (6 fr.), Em7b5, A7.
- Staff 6: Dm7 (3 fr.), G7 (3 fr.), Cmaj7 (5 fr.), A7 (5 fr.), C6, Cmaj7.
- Staff 7: Dm7 (6 fr.), G7 (6 fr.), C (8 fr.), (B) (Bb) (5 fr.).
- Staff 8: F (5 fr.), C (5 fr.), A7 (5 fr.).

Dm7 fr. 5    G7 fr. 3    C 0

Am7    Dm7(b5)    G7    C    G7

Bm7b5    E7    Am    G7    E7b9    Am

Dm(b5)    G7    C    Dm(+5)    G7 3    Edim7 8 fr.

F 8 fr. Barre V    Fm Barre I    C    Am

Dm7 3    G7    Fm    C

# VEM VIVER Á MEU LADO

Samba-cancao

Original Text and Music by  
ANTONIO CARLOS JOBIM and  
ALCIDES FERNANDES

Chord diagrams and fingerings are provided for various chords throughout the piece, including C, Fm, C (Dm)(Em) (F), G, Am, D7, G7, Ab7, A7, Dm, G7, Cmaj7, Fm9, Adim7, Ab7b5, Fm maj 7, and B7. The notation includes triplets and specific fretting instructions (e.g., 8fr., 4fr., 5fr., 4fr., 3fr., 4fr.).

Am9 7fr. Em7 3 fr. A7

First staff of music in 4/4 time. Chords: Em, Am9 (7fr.), Em7 (3 fr.), A7. Fingering: 4, 2, 0, 2, 3, 2, 2, 3, 1, 2, 0, 2.

Dm Adim7 5 fr. F9 Dm7 3 fr. Gm7 Dm

Second staff of music in 4/4 time. Chords: Dm, Adim7 (5 fr.), F9, Dm7 (3 fr.), Gm7, Dm. Fingering: 4, 4, 1, 4, 4, 2, 2, 3, 3, 3, 3, 3.

D9 5 fr. D7 3 fr. Am Bb6 G7 3 fr.

Third staff of music in 4/4 time. Chords: D9 (5 fr.), D7 (3 fr.), Am, Bb6, G7 (3 fr.). Fingering: 0, 2, 0, 2, 3, 2, 2, 3, 1, 2, 0, 2.

C Fm Ab7 A7

Fourth staff of music in 4/4 time. Chords: C, Fm, Ab7, A7. Fingering: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

(Fingering as before)

Dm Bb G7

Fifth staff of music in 4/4 time. Chords: Dm, Bb, G7. Fingering: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

C G7 A7 Dm G7 Cmaj7

Sixth staff of music in 4/4 time. Chords: C, G7, A7, Dm, G7, Cmaj7. Fingering: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Fm9 Ab7 4 fr. G7 6 fr. Cm7 Fm6 C6(add 9) 8 fr.

Seventh staff of music in 4/4 time. Chords: Fm9, Ab7 (4 fr.), G7 (6 fr.), Cm7, Fm6, C6(add 9), 8 fr. Fingering: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.



# O QUE E QUE VAI SER DE MIM

Samba

Original Text and Music by  
ANTONIO CARLOS JOBIM

Em Eb Ab 3 Dm7 Gm7 C Am7

Dm7 G7b9 Cmaj7 4 fr. Am Dm7 5 fr. G7 4 fr. Em7 7 fr.

A7 5 fr. Dm7 8 fr. G9+ 7 fr. Em7 7 fr. A9 7 fr.

Dm7 5 fr. G9+ 5 fr. Em7 A7 Dm7 G7 (b9)

Em A9 D7 3 fr. D9 8 fr.

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First line of musical notation. Chords: F6, Fm6, G7 (3 fr.), C7 (3 fr.), (b5). Fingering: 1, 3, 2, 4, 1, 2.

Second line of musical notation. Chords: Fm6, G7, C, Gbaug11 (8 fr.), Dm7 (8 fr.), G7+ (7 fr.). Fingering: 4, 0, 2, 3, 1, 1, 3, 2.

Third line of musical notation. Chords: Em7b5 (8 fr.), A7 (5 fr.), Dm7 (5 fr.), D7 (3 fr.), Dm7, G7. Fingering: 3, 2, 4, 1, 0, 1, 3, 2. Ends with *D. S. al Coda*.

Fourth line of musical notation. Chords: G7 (3 fr.), G13b9, C, A7. Fingering: 0, 3, 1, 3, 4, 2.

Fifth line of musical notation. Chords: Dm7 (3 fr.), G7, C, A7, Dm7 (3 fr.), G7, C. Fingering: 1, 3, 2, 1, 4, 2, 0, 1, 3, 2, 4, 0, 3, 2.

# THAT LOOK YOU WEAR

(Êste Seu Olhar)

English Lyric by  
GENE LEES

Original Text and Music by  
ANTONIO CARLOS JOBIM

Chord diagrams and fret positions shown in the score:

- Fmaj7 (0)
- Fdim(add E) (00)
- Cm7 (0)
- D7
- G7 (3 fr.)
- Gm7 (3 fr.)
- C13b9 (3 fr.)
- F (3 fr.)
- C13b9 (4)
- Fdim(add E) (00)
- Gm7 (3 fr.)
- G#0 (3 fr.)
- Am7 (5 fr.)
- A7 (8 fr.)
- Bb6 (8 fr.)
- Bbm6 (8 fr.)
- F
- Fdim
- Gm7 (3 fr.)
- C7 (5 fr.)
- Am0
- D7 (3 fr.)
- Gm7
- C7

Fmaj7 Fdim(add E) Gm7 Am

This line of music features a treble clef and a key signature of one flat. It begins with an Fmaj7 chord, followed by a triplet of eighth notes. The next measure contains an Fdim(add E) chord with a guitar fretboard diagram and a triplet of eighth notes. This is followed by a Gm7 chord and another triplet of eighth notes. The line concludes with an Am chord and a triplet of eighth notes.

A7 5fr. Gm7 6fr. Gm7b5 F 5fr

The second line continues the musical piece. It starts with an A7 chord (5fr.) and a triplet of eighth notes. This is followed by a Gm7 chord (6fr.) and a triplet of eighth notes. The next measure has a Gm7b5 F chord (6fr.) and a triplet of eighth notes. The line ends with an F chord (5fr.) and a triplet of eighth notes.

Fdim 4fr. Cm7 4fr. D7 3fr.

The third line of music begins with an Fdim chord (4fr.) and a triplet of eighth notes. This is followed by a Cm7 chord (4fr.) and a triplet of eighth notes. The line concludes with a D7 chord (3fr.) and a triplet of eighth notes.

G7 Gm 3fr. F Am7 Gm7 3

The fourth line starts with a G7 chord and a triplet of eighth notes. This is followed by a Gm chord (3fr.) and a triplet of eighth notes. The next measure has an F chord and a triplet of eighth notes. The line ends with an Am7 chord and a triplet of eighth notes.

Fmaj9 Fdim(add E) 5fr. Gm7 3fr. G#dim

The fifth line of music begins with an Fmaj9 chord and a triplet of eighth notes. This is followed by an Fdim(add E) chord (5fr.) and a triplet of eighth notes. The next measure has a Gm7 chord (3fr.) and a triplet of eighth notes. The line concludes with a G#dim chord and a triplet of eighth notes.

Am7 A7 Bb6 3 Bbm6 F

The sixth and final line of music starts with an Am7 chord and a triplet of eighth notes. This is followed by an A7 chord and a triplet of eighth notes. The next measure has a Bb6 chord (3) and a triplet of eighth notes. The line concludes with a Bbm6 chord and a triplet of eighth notes.



Fdim

Fdim. 7 fr.

Gm7 6 fr.

C7 5 fr.

Am7 8 fr.

D9 8 fr.

Gm7 5 fr.

Gm7 3 fr.

C7b9

F

Fdim(add E)

Gm

G#dim 5 fr.

Am

A7 5 fr.

G11 6 fr.

Gm7b5 6 fr.

F 5 fr.

F<sup>0</sup> 4 fr.

Cm7 3 fr.

D7 5 fr.

G7 3 fr.

Gm7 3 fr.

F

Fdim(add E)

Gm7 3 fr.

C13b9

F6(add 9)

# SOMEONE TO LIGHT UP MY LIFE

(Se Todos Fossem Iguais A Você)

Samba-Cancao

English Lyric by  
GENE LEES

Original Text by VINICIUS DE MORAES

Music by ANTONIO CARLOS JOBIM

F7 Barre III ← 5 fr.

G7 Barre III ← 3 fr.

F7 ← 5 fr.

Gm ← 8 fr.

A13 ← 5 fr.

A7+ ← 5 fr.

A7 ← 5 fr.

D7 ← 6 fr.

Gm7 ← 8 fr.

Bbm7 ← e fr.

Eb7 ← 4 fr.

Abmaj7 ← 3 fr.

Am7b5 ← 4 fr.

D7 ← 3 fr.

G7 ← 4 fr.

Cm7

F7

Bbmaj7 ← 6 fr.

D7b9 ← 4 fr.

Gm ← 3 fr.

Fm7 ← 1 fr.

Bb7

Eb ← 8 fr.

G7

Cm ← 3 fr.

Cmmaj7 3fr. Cm7 3fr. F9 8 fr. Bb6 3fr.

The first staff of music is in C minor. It begins with a triplet of eighth notes (C4, E4, G4) marked 'Cmmaj7 3fr.'. This is followed by another triplet (F4, A4, C5) marked 'Cm7 3fr.'. Then, a triplet of eighth notes (G4, A4, Bb4) is marked 'F9 8 fr.'. The staff continues with a triplet of eighth notes (C5, Bb4, A4) marked 'Bb6 3fr.'. The piece ends with a triplet of eighth notes (G4, F4, E4) marked '3'.

A7 5 fr. Dm7 3fr. G7 1 fr.

The second staff of music continues in C minor. It starts with a triplet of eighth notes (C4, E4, G4) marked 'A7 5 fr.'. This is followed by a triplet of eighth notes (F4, A4, C5) marked '3'. Then, a triplet of eighth notes (G4, A4, Bb4) is marked 'Dm7 3fr.'. The staff ends with a triplet of eighth notes (C5, Bb4, A4) marked 'G7 1 fr.'.

Cm7 3fr. F7 1 fr. G7 1 fr. Cm7 6 fr.

The third staff of music continues in C minor. It starts with a triplet of eighth notes (C4, E4, G4) marked 'Cm7 3fr.'. This is followed by a triplet of eighth notes (F4, A4, C5) marked 'F7 1 fr.'. Then, a triplet of eighth notes (G4, A4, Bb4) is marked 'G7 1 fr.'. The staff continues with a triplet of eighth notes (C5, Bb4, A4) marked 'Cm7 6 fr.'. A repeat sign is placed over the final triplet.

Ebmaj7 6 fr. Eb7 6 fr. Bb 6 fr. Eb7 6 fr. Eb7 6 fr.

The fourth staff of music continues in C minor. It starts with a triplet of eighth notes (C4, E4, G4) marked 'Ebmaj7 6 fr.'. This is followed by a triplet of eighth notes (F4, A4, C5) marked 'Eb7 6 fr.'. Then, a triplet of eighth notes (G4, A4, Bb4) is marked 'Bb 6 fr.'. The staff continues with a triplet of eighth notes (C5, Bb4, A4) marked 'Eb7 6 fr.'. The piece ends with a triplet of eighth notes (G4, F4, E4) marked 'Eb7 6 fr.'.

Cm7 6 fr. F4 6 fr. Bb 6 fr.

The fifth staff of music continues in C minor. It starts with a triplet of eighth notes (C4, E4, G4) marked 'Cm7 6 fr.'. This is followed by a triplet of eighth notes (F4, A4, C5) marked 'F4 6 fr.'. Then, a triplet of eighth notes (G4, A4, Bb4) is marked 'Bb 6 fr.'. The staff continues with a triplet of eighth notes (C5, Bb4, A4) marked '3'. The piece ends with a triplet of eighth notes (G4, F4, E4) marked '3'.

D7 Gm7 Gm6 Fm7 Bb7

The sixth staff of music continues in C minor. It starts with a triplet of eighth notes (C4, E4, G4) marked 'D7'. This is followed by a triplet of eighth notes (F4, A4, C5) marked 'Gm7'. Then, a triplet of eighth notes (G4, A4, Bb4) is marked 'Gm6'. The staff continues with a triplet of eighth notes (C5, Bb4, A4) marked 'Fm7'. The piece ends with a triplet of eighth notes (G4, F4, E4) marked 'Bb7'.

**Ebmaj7** 3fr. **Dm7b5** **G7b9** **Cm7** 4fr.

First staff of music. It contains four guitar fretboard diagrams with fingerings: Ebmaj7 (3fr.), Dm7b5, G7b9, and Cm7 (4fr.). The musical notation is in treble clef with a key signature of two flats (Bb, Eb).

**Cm9** 8fr. **F13** 10fr. **Bb** 8fr. **Bb7** 8fr.

Barre VII Barre VIII (6) (maj7) (maj) (6)

Second staff of music. It contains four guitar fretboard diagrams with fingerings: Cm9 (8fr.), F13 (10fr.), Bb (8fr.), and Bb7 (8fr.). Above the staff, there are markings for Barre VII, Barre VIII, and a sequence of chords: (6), (maj7), (maj), (6). The musical notation includes various chords and melodic lines.

**A7** 5fr. **Dm7** 1fr. **G7** **Cm7** 4fr. **Bbmaj7** 8fr.

Third staff of music. It contains five guitar fretboard diagrams with fingerings: A7 (5fr.), Dm7 (1fr.), G7, Cm7 (4fr.), and Bbmaj7 (8fr.). The musical notation continues with chords and melodic lines.

**D7b9** 4fr. **Gm** 3fr. **Fm7** 1fr. **Bb7**

Fourth staff of music. It contains four guitar fretboard diagrams with fingerings: D7b9 (4fr.), Gm (3fr.), Fm7 (1fr.), and Bb7. The musical notation includes a triplet of eighth notes.

**Eb** 8fr. **G7** 1fr. **Cm7** 8fr.

Fifth staff of music. It contains three guitar fretboard diagrams with fingerings: Eb (8fr.), G7 (1fr.), and Cm7 (8fr.). The musical notation includes a slur over a group of notes.

**Ebmaj7** 8fr. **Eo7** 8fr. **Bb** 8fr. **Eo7** 8fr. **Eo7** 8fr.

Sixth staff of music. It contains five guitar fretboard diagrams with fingerings: Ebmaj7 (8fr.), Eo7 (8fr.), Bb (8fr.), Eo7 (8fr.), and Eo7 (8fr.). The musical notation includes triplets of eighth notes.

**Cm7** 8fr. **F4** 8fr. **Bb** 8fr.

Seventh staff of music. It contains three guitar fretboard diagrams with fingerings: Cm7 (8fr.), F4 (8fr.), and Bb (8fr.). The musical notation includes triplets of eighth notes and ends with a double bar line.



# ESPERANÇA PERDIDA

Original Text and Music by  
ANTONIO CARLOS JOBIM and BILLY BLANCO

D9 8 fr. G9 7 fr. 5 fr. Gm7 6 fr. A7+ 5 fr. Dm9 3 fr. G7+ 4 fr. Cm 4 fr. F7

Bbmaj7 Cm7 6 fr. F13 Bb6 8 fr. 6 fr. Bbm

Db 4 fr. 1 4 3 1 Cm7 Ebm6 8 fr. F7 6 fr. Bb

Dm7 Cm7 2 4 1 4 1 4 8 fr.

3 4 1 3 4 F7 8 fr. Bb 8 fr. F7 6 fr.

Bb G7 6 fr. Cm 8 fr. 3 4 1 3 4 Ebm 11 fr. 3 3 4 1 3

6fr. F7 Bb 6fr. Bb7 Eb F7 6fr. Bbmaj7

This line of music features a series of chords and melodic lines. Fretboard diagrams are provided for F7 (6fr), Bb (6fr), and F7 (6fr). The notation includes various note values and accidentals, with some notes marked with fingerings (1, 2, 3, 4).

Cm7 4fr. F7 Bbmaj7 Eb13 6fr. 4fr. Db13

The second line continues the musical piece with chords Cm7 (4fr), F7, Bbmaj7, Eb13 (6fr), and Db13 (4fr). The notation includes a triplet of eighth notes and a final measure with a double bar line.

Cm7 3fr. Cm7b5 8fr. 8fr. F9 Bb

The third line includes chords Cm7 (3fr), Cm7b5 (8fr), and F9. The notation features a triplet of eighth notes and a final measure with a double bar line.

Cm7 8fr. F13 10fr.

The fourth line features chords Cm7 (8fr) and F13 (10fr). The notation includes a triplet of eighth notes and a final measure with a double bar line.

10fr. F7 6fr. Bb6 8fr. F7 6fr. Bbmaj7

The fifth line includes chords F7 (6fr), Bb6 (8fr), and F7 (6fr). The notation includes a triplet of eighth notes and a final measure with a double bar line.

G7 8fr. Cm 8fr. Ebm 11fr.

The sixth line features chords G7 (8fr), Cm (8fr), and Ebm (11fr). The notation includes a triplet of eighth notes and a final measure with a double bar line.

6fr. F7 Bb 6fr. Bb7 Eb 4fr. Ebm 4fr. Bb

The seventh line includes chords F7, Bb (6fr), Bb7 (6fr), Eb (4fr), and Ebm (4fr). The notation includes a triplet of eighth notes and a final measure with a double bar line.

# NO MORE BLUES

(Chega De Saudade)

English Lyric by  
ON HENDRICKS and  
ESSIE CAVANAUGH

Original Text and Music by  
ANTONIO CARLOS JOBIM and  
VINICIUS DE MORAES

Bossa nova tempo

*mf*

A7  
x 0 x 0 2 x

A7+5  
x x 1 2 3 1  
5 fr.

E  
x 2 x 1 x 0

E7  
x x 0 1 0 x

Bdim  
x x 2 4 3 x  
3 fr.

Gm7(no 5th)  
x 1 x 0 x 2

Gm7-5  
x 3 2 2 x x

A aug  
x 4 x 2 x 1

G  
x x 0 0 0 x

G  
x 2 x 0 4 x

Am  
x 0 x 3 1 x

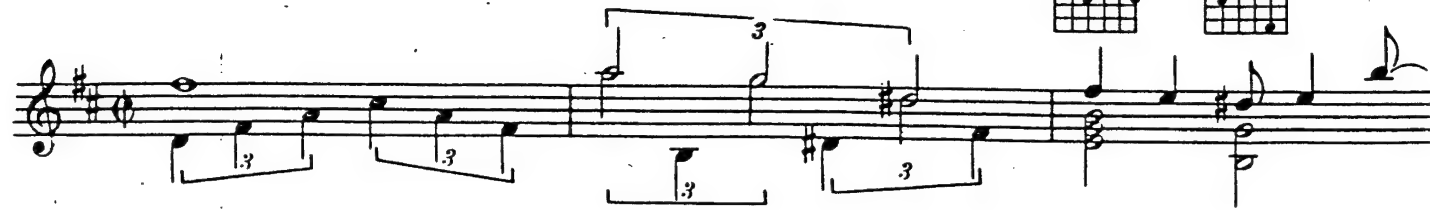
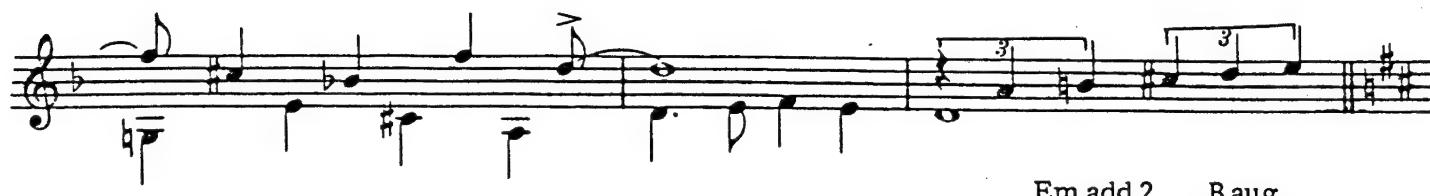
Am  
x 4 x 2 x 0

Bb add C  
x 3 1 4 x x  
3 fr.

Bb  
x 3 1 1 x x  
3 fr.

E7  
x x 0 1 x 0

A7sus  
x 0 x 0 4 x



Em add 2  
xx1002



B aug  
x1x04x



D  
2x03xx



A7 3x1x2x E9 xxx143

Gm xx311x 3 fr.

E xx210x E7 3xx42x 3 fr. F# 1xx2x1 F# 1xx21x

Bsus x13xx0 Badd2 x13x1x D9 x2314x 2 fr. D7 13x24x D7 x00x13 D13 xx0134 5 fr. Gmaj9 1x2x04 3 fr. Gmaj7 x1402x Gm9 1x11x4 3 fr.

Gm7 x1304x F#m7 1x1x14 2 fr. F#m x0411xx341xx F#m xx0134 B13 xx01344 2 fr. B7 aug5 xx1204 E9 xx2143

E7 x2314x E7 4x0x0x Em add9 0xx002 F#7 1x12x1

3 times B7 1x12x1 7 fr. B7 1x121x 7 fr. A7sus4 x0204x D 1.2. x4312x 2 fr. 3. D xx3211 10 fr.

# FLY ME TO THE MOON

(In Other Words)

Words and Music by  
BART HOWARD

Slowly

Am7 Dm7 G7 Cmaj7 F  
Fly me to the moon, and let me play a-mong the stars: Let me see what

Bm7-5 E7 Am A7 Dm7 G7  
spring is like on Ju - pi-ter and Mars In oth-er words: hold my

C Dm7 G7 Fm6 C Bm7 E7  
hand! In oth-er words: dar-ling kiss me!

Am7 Dm7 G7 Cmaj7 F  
Fill my heart with song, and let me sing for-ev-er- more; You are all I

Bm7-5 E7 Am A7 Dm7 G7  
long for all I wor - ship and a-dore. In oth-er words: please be

Cmaj7 C7 F6 G7 G7-9 C Cmaj7  
true; In oth-er words: I love you.



## O PATO

(The Duck)

English lyric by  
JON HENDRICKSOriginal text and music by  
JAYME SILVA and  
NEUZA TEIXEIRA

The musical score for "O Pato" (The Duck) is written for guitar and voice. It consists of six staves of music. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is written on a single treble clef staff, while the guitar accompaniment is written on a single bass clef staff. The guitar part includes various chords and techniques, such as barre (fr.), natural harmonics (xx), and specific fingering (e.g., 0111, 2143, 1034, 32x1x, 4111, 13x2x4, x2x04x, 3xx0x0). The chords are labeled as follows:

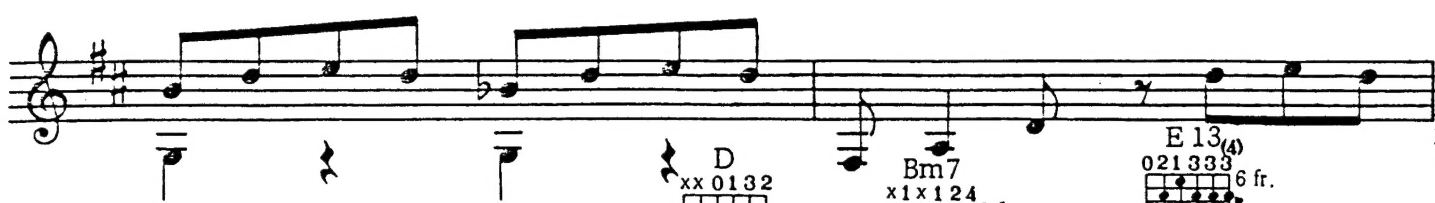
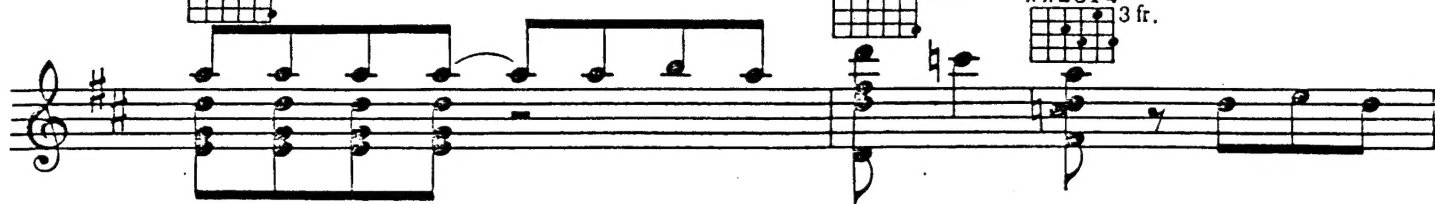
- D maj7**: xx 0111
- E9**: xx 2143
- A 13(-5)**: xx 1 034
- C# (no 5th) D (no 5th)**: x32x1x (3 fr.)
- D 13**: xx 4111 (7 fr.)
- D7**: 2x13x4 (4 fr.)
- D7-5**: 1x23xx (4 fr.)
- G add 9**: 13x2x4 (3 fr.)
- G**: x2x04x
- G6 (no 5th) G6 (no 3rd)**: 3xx0x0



A11  
xx1024  
2 fr.

D  
xx0114  
7 fr.

D7  
xx2314  
3 fr.



D  
xx0132

Bm7  
x1x124  
2 fr.

E13(4)  
021333  
6 fr.



A7  
131211  
5 fr.

**ff**



# THOSE WERE THE DAYS

Words and Music by  
GENE RASKIN

Am Am6 Am7 Am6 A Dm Dm6

Dm Am7 Am6 B7 E7

Am Dm

*a tempo*

G7 C Dm

Am E7 Am

Am A Dm F7 E7

1. Am 2. Am